

XMAS NUMBER ART ANNUAL

THE LIFE AND WORK OF  
PETER GRAHAM  
1899



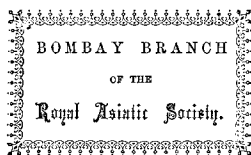
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'The Head of the Loch' (p. 22).  
From the picture by Peter Graham, R.A., in the possession of Saml. R. Platt, Esq.

## PETER GRAHAM, R.A.

### INTRODUCTORY.



A Pencil Study,  
By Peter Graham, R.A.  
(p. 12).

IN a recent "History of Painting" there was mention made of Art in almost every country in Christendom except Scotland. Possibly the author imagined that the Art of Scotland was of no account in the general summation. I emphatically differ with this notion. There is such a thing as Scottish Art, of modest antiquity possibly, but possessing at present considerable vitality, and which, in its day, has even made its influence felt in the Academy of the greater sister country to which Scotland is linked. It is not my intention, however, to attempt to write upon the historical development of painting in Scotland; but I might recall the fact that there was a Scottish artist in the beginning of the seventeenth century called George Jamesone; that after him, at a considerable interval, came Allan Ramsay, and that it is permissible to say that, from his day until now, Art in Scotland has never been without a witness, or even a cloud of witnesses, many of them of much ability. It is a truism in sociology that nations have a distinctive genius as well as individuals, and this is a fact well exemplified in Scottish Art. It is a thing very apparent to all who cast their eye over the Art productions of Scotland, that these have ever had a marked patriotic

and national note. Allan and Wilkie, and a host of others, in *genre*, painted the common people, their joys and sorrows and pastimes, just as the little Dutch masters, by whom they were influenced, depicted the every-day life which they saw around them. In portraiture Raeburn painted as distinguished a galaxy of his countrymen as any English or French artist ever did



A Study of Wild Duck for the picture 'Startled' (p. 12).  
By Peter Graham, R.A.

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or



*The First Idea of 'An Easterly Breeze' (p. 30).  
A Pencil Study by Peter Graham, R.A.*

of his contemporaries; and beginning with Thomson, of Duddingstone, and Andrew Wilson, have not the Scottish landscapists ever delighted to reveal the beauties of their native country? Is it not befitting that they should do so—for who, it has well been said, but the Son of the Land can be its Seer! The glowing descriptions of Scottish scenery which Sir Walter Scott introduced into many of his poems and novels, helped largely to "discover" a country which, shut up behind mountain barriers, and hemmed round by stormy seas, was not, before the days of railways, easily accessible to the ordinary traveller; and the work the great romancist began, the Scottish School of Landscapists have continued and further extended; for it is true that what is distinctive at the present time in Scottish Art is associated to a large extent with landscape, though the traditions in *genre* of Wilkie are not altogether discarded, and portrait painting, as practised by Sir George Reid and Mr. James Guthrie, is not a lost accomplishment.

One of the most patriotic and national, as well as the most gifted of Scottish Landscape painters, is Mr. Peter Graham, R.A., the subject of this monograph. At an early period in his career he left his native Edinburgh for London, as not a few of his artistic brethren did

about the same time, and so many have done since; but while, in certain instances, Scottish artists in the Metropolis have drifted down other streams and acquired what may be called "eclectic" tendencies, Mr. Graham has remained wholly faithful to his first baptism, and to the memories and impressions of his youth. He has painted Scotland, and, it might almost be said, Scotland only; and that with a clearness of conviction, and an obvious intimacy with the scenes of his pictures and the materials comprising them, which make his works take rank among the most popular landscapes of the day both at home and in the Colonies. He is a specialist in Scottish scenery, aspects of which, before unnoticed, have been painted by him; and while in a general way it may be said of the Scottish School of Landscape, both in London and Edinburgh and Glasgow, that it concerns itself largely with colour—in painting the glowing beauties of the "wet pebble," as Millais called it—Mr. Graham, an excellent colourist also, has been more a close and sympathetic student of the pictorial effects of light and atmosphere, especially of the phenomenon of mist, so characteristic of the uplands and coasts of Northern Britain.

If, it has been said, the Scottish landscapists *en masse* may be called "children of the mist," Mr. Peter Graham is their clan chieftain; and that he has been habitually consistent in his regard for a certain well-defined class of subjects, has in no small measure been the cause of the convincing power he possesses of bringing home to his fellow-countrymen in his works, the inherent sentiment of the scenes of natural grandeur among Highland hills and on rocky coasts in which he delights.

It will be my aim in the pages which follow to give some general idea of the formative influences this artist came under in his youth; a detailed account of his pictures exhibited first at the Royal Scottish Academy, and afterwards in London at the Royal Academy, and to point out certain principles of landscape art, exemplified in an eminent degree in Mr. Graham's works.



*A Study in Charcoal (p. 12).  
By Peter Graham, R.A.*



*An Easterly Breeze (p. 20).*

*From the picture by Peter Graham, R.A., in the Art Gallery of Victoria, Melbourne.*

## PETER GRAHAM, R.A.

### EARLY WORK AT THE ROYAL SCOTTISH ACADEMY.



*A Study of a Tree in a Strong Wind.  
From Nature (p. 6).*

*By Peter Graham, R.A.*

THE son of an accountant, Mr. Peter Graham was born in Edinburgh in 1836. To his mother he solely owed his early upbringing, for his father died when he was quite an infant. After an excellent school education, Mr. Graham, who had always shown a fondness for drawing, became, while still a youth, a student

in the Trustees' Academy, then under the master-ship of Scott Lauder. Mr. John Ballantyne was assistant—a gentleman who afterwards went to London and became one of the teachers in the Royal Academy's School.

and fasting," for even then he wielded in a dexterous fashion a graceful brush. It says something for the youthful ability of Mr. Graham that he held his own so successfully and took prizes in a class where he had so many clever compeers. By his class fellows he was, though always of a retiring disposition, held in the greatest esteem, both for his high personal character and for his conscientiousness and enthusiasm as an artist.

Mr. Graham won his first honours in his native city as a figure painter. The first picture he contributed to the Royal Scottish Academy's exhibition was in 1855. It was a notable year in the history of the Academy, for in it they opened their new and handsome galleries, which still form so classic an adornment to the city. It is a pleasurable incident in Mr.



*A Study of an Oak Tree. From Nature (p. 6).*

*By Peter Graham, R.A.*

Mr. Graham had first a course of training in ornament in the school of design; next he studied the "antique" in the Statue Gallery, and passed in due course into the Life Class. He had the reputation then, as is testified by one of his old classmates, of being a most assiduous student, and he was a prizeman both for drawing and colour. Asked about Scott Lauder, Mr. Graham had no hesitation in assuring me that all that had been written about him, as a teacher and artist, was pre-eminently true. One thing, he said, that lives in my memory, was the effective way in which he gave "heartening" to his students. He was constantly encouraging them, and urging them, even at an early stage in their career, to begin and work upon a picture of some kind. I may be pardoned another digression to say that, in this now-famous historical art class, Orchardson, I am informed, was very much looked up to. Everything seemed to come to him so easily; his effects

were not got, as, for example, Chalmers' were, by "prayer



*A Study of a Birch Tree (p. 6).  
By Peter Graham, R.A.*

line and a half, in the course of a notice of the exhibition, says of it "that the subject is well expressed, but the colour is dingy." It is rather interesting to note that in this same exhibition Orchardson was represented by a figure of 'Little Nell,' from the "Old Curiosity Shop"; McTaggart by two portraits of ladies, MacWhirter by two small landscapes; Hugh Cameron by a couple of portraits, and a small picture of children preparing for school, and Chalmers by a water-colour. Orchardson had begun to exhibit several years before Graham; MacWhirter and Cameron had the start of him by a year; while Pettie, who was a year later, had even at that early day been attracted to one of Scott's novels—"The Fortunes of Nigel"—for a subject.

Mr. Graham was not an exhibitor in 1856, but in 1857 he showed 'Primitive Art,' the subject of which was a boy tracing his outspread hand upon a slate, as children may still be seen doing at school. It also attracted the eye of a friendly local critic who, in a complimentary sentence, says of it, "'Primitive Art,' which is by a young student of the Academy who has carried off several prizes for drawing, is a clever composition, and displays much promise." Mr. Graham's contributions in 1858 to the Scottish Academy exhibition, were a sketch

Graham's early career, that he was a contributor to that inaugural exhibition. The title of that early work, the fate of which when it left his hands for the Mound had been so anxiously regarded, was 'The Nettle Sting.' It was a small figure picture with a homely subject. A child had been stung by a nettle, and a young companion is acting as a ministering angel by rubbing the injured hand with a dock leaf. The work did not escape the notice of the critic of the *Scotman* of that day, who in a

of the interior of a byre (page 26) and a portrait of a child (page 26); while next year he took a bolder flight and depicted 'An Incident in the Time of the Covenanters,' which was reviewed in a kindly way. The subject was one calculated to appeal to Scottish sympathies, for it recalled the persecuting times when Presbyterians had to betake themselves to hill and glen to worship in their own way. To render them the slightest assistance was a

capital offence, and so children, being less liable to suspicion, were often employed to carry them relief. In the picture, a pretty little girl, with a basket of food on her arm, has found her way to a spot in the bosom of the hills, where a party of fugitives are assembled. A contemporary critic described it as, "The most complete composition which we have seen from any of our rising students"; and he speaks of the "fine character" which the faces of some of the people display, the skill in draughtsmanship shown in it, and the pleasing colour. It undoubtedly marked an important step onward in the progress of Mr. Graham as a figure painter, a department of art for which he had trained himself (see the portrait of a lady on page 26).

Always deeply impressed and affected by the sentiment of nature, an event, however, occurred in the autumn of

1859 which changed the whole current of his art, and led him to turn his attention to landscape, of which by-and-by he was to become a foremost exponent. He had been invited to spend a holiday on Deeside, and while there his eye was captivated by the dark pines and silvery birches which adorn the valley down which this sparkling river runs, the purple heath on the hills, and the constant play of light and shade on the face of the fair scene spread out before him. He began sketching from nature and making conscientious studies of familiar natural objects, such as tree-forms, masses of heather, outlines of rocks



*A Study of a Young Oak Tree (p. 6).  
By Peter Graham, R.A.*



*A Study in Oil for 'A Bridle Path' (p. 14).  
By Peter Graham, R.A.*



*'Where wild waves leap, there dwell broad-winged birds, In sweet societies and silvery bands' (p. 20).*

*By permission of Messrs. Tiso, Agnew & Sons.*

*From the picture by Peter Graham, R.A., in the collection of Sir Elliott Lush, Bart., M.P.*

and other paintable objects which lay around the hospitable mansion in which he was residing. From Mr. Graham's notebook we are able to reproduce some of his early pencil and charcoal drawings, which illustrate in a significant way how thoroughly the artist set about equipping himself for this branch of art, just as he had done before for figure painting. Look at his pencil studies of tree stems, and observe the truthfulness with which he has noted the joinings of the branches to the trunk, all as nature makes them, and not according to any later-day summary or capricious method. How admirable, too, is his study of an oak tree (page 3), where we see the effects of the weather and age upon the remains of its fine canopy and gnarled stem; and how deft also is his study of a young oak tree (page 4), growing unsheltered, apparently, and already displaying the influence of the wintry winds upon it.

In all his studies of oak trees he has, as will be seen, devoted much attention to the rendering of the outer twigs: how beautiful, too, is that study of a birch tree (page 4), in which with the pencil the silvery character of the bark has been so well suggested, and expression given to that graceful habit of branches and foliage, which has acquired for the birch the reputation of being the queen of trees. One may also say that only an observant eye and facile pencil, working together, could have led to the production of so spirited a study of a tree in strong wind (page 3), with the pliable branches bending before the blast. Very interesting, too, are the chalk landscape studies (pages 24 and 29) and the water-colour study of a hillside (page 24). We do not say that all these studies were made on Deeside in 1859; but they are characteristic of all his early studies from nature, and show the attitude which from the first he took up to this branch of art. The result of his sojourn on Deeside, was that to the Royal Scottish Academy's exhibition in the spring of 1860 he sent five landscapes and only two small figure subjects. The titles are quite descriptive of the subjects, to wit: 'The Road to the Harvest Field'; 'The Woodland Path'; 'A Gleam of Sunshine'; 'Evening'; and 'Craiglockhart Hill'; the last-mentioned being, we believe, the very first piece of pure landscape Mr. Graham ever painted.

These efforts of his created, according to contemporary accounts, quite a stir among his friends; and the Academy apparently thought so highly of them that Mr. Graham was the same year elected an Associate, he being then only twenty-four years of age. 'The Woodland Path,' which represents a road through a pine forest, was specially commended for a quality which, with few if



*Fra Angelico (p. 6).  
By Peter Graham, R.A.*

any exceptions, Mr. Graham's succeeding landscapes have ever exhibited—"a pictorial disposition of light and shade," and for its "truthfulness of observation." The two figure-pictures referred to were 'Neevie-Neevie, Nick Nack,' two boys guessing in a peculiarly Scottish way for a piece of turnip held behind the back of one of them, and the 'Two Friends,' a child and a dog. In 1861 at the Royal Scottish Academy Mr. Graham had four envoys. One of these, 'Sea-shore Smugglers preparing their Signal,' was the first sea-piece the artist had painted, and it was studied, we believe, on the rocky coast of Dunbar. The others were 'Woodland—Autumn,' with trees wearing the golden tints of this gracious season; 'Barley Field—Evening—Reapers leaving'; and a landscape to which was affixed the descriptive couplet:—

"Mid wood shade,  
Where scarce a windram wanders through the gloom."

On these pictures there is a discriminating criticism in the *Scotsman* of that year, in which it is pointed out that Mr. Graham "has not only diligently studied natural details, but has feeling and sentiment whereby to reach the imagination of the spectator." This just goes to show that at that early stage of his career as a landscapist, he had a grip of those principles of landscape art which were to be his guiding star in after life. There was a loving appreciation of the materials of nature and a power to transmute them into things of beauty by passing them through his own art crucible.

Mr. Graham made a great hit in the Scottish Academy of 1862 by a return to his old love of figure painting. This was with a picture of 'Fra Angelico before his Easel preparing for Work by Prayer' (on this page).

Of the sanctity of the pious painter-monk of Fiesole many legends exist in the history of the Florentine School. He is said never to have begun a picture without prayer, and to have been frequently interrupted by tears while representing upon his canvas the



*A Study in Oil-colour for 'Homesteads' (p. 14).  
By Peter Graham, R.A.*



*The Sea will Ebb and Flow' (p. 12).*  
*From the picture by Peter Graham, R.A., in the collection of A. M. Ogden, Esq.*

*By permission of Messrs. Tins, Agents & Sons.*



*A Study of Gannets (p. 12).  
By Peter Graham, R.A.*

sufferings of the Christ. In this picture Mr. Graham represented the gentle Angelico kneeling before his easel with upturned eyes to heaven, seeking the divine blessing on a picture of the Madonna, upon which he is engaged. The work, as will be seen by our illustration, was treated in so reverent a manner, and breathed so

devout a sentiment, that it was hailed at once as a success, was purchased by the Scottish Association for the Promotion of Fine Arts, and was afterwards engraved for its subscribers by John Le Conte. On several other occasions, it may be remarked in passing, works by Mr. Graham were purchased by the Fine Art Association, and offered as prizes to its members. In the same year Mr. Graham, in addition to the 'Fra Angelico' picture, had no fewer than six landscapes on exhibition. 'The Pathway through the Wood' is recognised as being painted "with greater power and effect" than a somewhat similar picture shown in 1860; while a country girl at "A Spring in the Wood" is referred to as being a sweet and tender composition. The *Scotsman* critic of the day, to whom we are indebted for hints about these early pictures, winds up his appreciation of Mr. Graham's efforts in the encouraging words "He has made great progress this year."

In 1863, Mr. Graham still further enhanced his reputation in his native city by exhibiting a large 6-foot picture entitled 'In the Highlands.' It was the first of those beautiful and suggestive epitomes of the—

"Land of brown heath and shaggy men,  
Land of the mountain and the flood,"

upon which his reputation as an artist is so solidly based. With it he carried the admiration of the public by storm; and it was praised for its powerful grasp of natural effect and vigour of execution. Its elements are dear to all lovers of the grand and poetical in Highland scenery. A glen among the hills strewn with hoary boulders formed the centre of the picture, and through it a torrent, foaming and fretting, urged its impetuous



*A Twilight Sky: An early Study from Nature (p. 9).  
By Peter Graham, R.A.*



Painted by J. B. Woodman

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Published by J. B. Woodman, 1888

"Columbia River and Mt. Hood"  
From the Library of the Smithsonian Institution, U.S. National Museum



*A Study for 'Sea-Worn Rocks' (p. 32).**By Peter Graham, R.A.*

career. Dark pine-clad hills flanked the valley, and the view was bounded by lofty mountains. The sun bursting through a mass of grey cloud lightened with a watery gleam the slopes of the hills on which the mist lingers, an effect which afterwards became a favourite one with the artist. Mr. Graham was only twenty-seven when he painted this admirable picture; and that he took so broad a grasp of a subject of natural grandeur so difficult to render showed how rapidly his powers had matured. Another picture of that year, 'On the Hillside,' was also much spoken of on account not only of its landscape charms, but of the sympathetic manner in which a group of peasants making heather brooms had been introduced.

The leading position as a landscapist in the Royal Scottish Academy, which Mr. Graham had secured with 'In the Highlands,' was further strengthened by his picture in 1864, 'Twilight after Rain.' It was a bold and original attempt to realise an interesting and impressive aspect of nature, often seen in the North, where after a rain-storm a Sabbath calm falls upon the scene, and the sun sinks to rest amid the most resplendent hues. Something of the effect of this picture may be realised from a glance at a study of Mr. Graham's, which we reproduce, of 'A Twilight Sky' (page 8). A contemporary criticism of 'Twilight after Rain' runs thus:—"Connoisseurs may differ as to particular passages of the picture; but no one can deny the power with which the conception has been worked out, and the general ability which the whole work displays."

In 1865 Mr. Graham's chief picture, 'Ruins of other Times,' represented an old pine wood, with a pool in the foreground, into which several bleached and whitened trees had fallen. The spirit in which it was painted

was well expressed by a short quotation in the catalogue from Shelley's 'Spirit of Solitude':—

"And sought but gnarled trunks of ancient pines,  
Branchless and blasted, clinched with grasping roots  
The swelling soil. A gradual change was here;  
Yet ghastly."

In this picture the old pines were, as usual, drawn with care, and spoke eloquently of the rude storms and winter frosts they had in their day encountered.

Mr. Graham's connection with the Royal Scottish Academy, in which he had come to be looked upon as among the leading contributors to the annual exhibitions, was fast drawing to a close. The exodus to London of Scottish artists had commenced. It was a new invasion of England. As a speaker at the Royal Scottish Academy's banquet of 1868 expressed it, "Instead of carrying arms over the Border, Scotsmen were carrying Art to the South, and that possibly even the English members of the Academy would admit that its Scottish members were not the least interesting or cultured of the group it included within its pale." Scotsmen are, of course, proud of the strong position which so many artists from the North have taken in London, though at the same time they cannot but feel, in regard to Art as to other vocations, how severe is the drain the metropolis makes upon what figuratively may be called the life blood of the country. The Faeds, Orchardson, Pettie, and the Burrs were already there, and Graham was preparing to follow them, anxious to tempt fortune in the new and greatly extended world of Art, represented by London and the Royal Academy. It was an anxious and trying time for the artist; but having weighed the matter well, he braced himself up to face the ordeal with all the old spirit of

his clan. But before he went he exhibited one more picture, which helped to intensify the regret of artistic Edinburgh at his departure, and to increase the number of pleasant memories he was to leave behind. This was his 'Culloden Moor,' the well-remembered place in Scottish history where "Bonnie Prince Charlie's" fortunes fell before the Hanoverian troops. This large picture was not, however, a battle piece. His eye as a landscape painter had been attracted to the moor on account of its grand open horizon, far-reaching distance and flat foreground of heather and rough pasture. Of the canvas, fully two-thirds of it are taken up with the sky, which, with its imposing masses of cloud, is painted with great luminosity of effect.

The exhibition of 1866 was held in February, and Mr. Graham left for London a few weeks later, with a picture on his easel well on the way, which was to be his first envoy at the Royal Academy. Before speaking, however, of his *début* in the South, we may anticipate events by a few years, and round off the honourable connection he had had with the Royal Scottish Academy. After 1866 his contributions to the Edinburgh Exhibitions were intermittent, and consisted, for the most part, of one or two pictures, generally one which had previously been shown at Burlington House, though they were none the less acceptable on that account to his countrymen north

of the Tweed. Accordingly, on the 24th August, 1877, he resigned his Associateship of the Royal Scottish Academy (the year he was elected an Associate of the Royal Academy), in the following letter, written from South Bank, Peebles:—

"To the President and Council of the Royal Scottish Academy.

"GENTLEMEN,—As I find increasing difficulty year by year in fulfilling my obligations as a member of the Royal Scottish Academy, I beg most respectfully to resign my Associateship. I am fully conscious of the kind indulgence shown me by the Academy, but I feel that by retaining my Associateship any longer I am only preventing some young man from being elected who would be a worthier and more useful member.

"I am, &c., PETER GRAHAM."

On the 7th September, at a meeting of the Royal Scottish Academy, the Secretary was instructed to write Mr. Graham, expressing the regret of the Council at losing him as a member of the Academy, but hoping that they may have his friendly co-operation, and as often as possible be favoured with his highly attractive works in the annual exhibitions.

Subsequently the Royal Scottish Academy elected him one of its Honorary Members.



*A Mochel Sky (p. 23).*

*By Peter Graham, R.A.*



*Homesteads (p. 12).*

*From the picture by Peter Graham, R.A., in the Diploma Gallery, Burlington House,  
by permission of the President and Council of the Royal Academy.*

#### PETER GRAHAM, R.A., PICTURES AT THE ROYAL ACADEMY.



*A Study from Nature (p. 12).*

*By Peter Graham, R.A.*

THE advent of Mr. Graham at the Royal Academy was an event of the greatest interest in his life. He had gone to London with a stout heart, but, inevitably, with some misgivings as to how he would be received there. His friends in Edinburgh were looking on with a kindly eye to watch the outcome of the change. The result exceeded all expectations.

To how few artists is it given to take the town, literally, by storm, with the first picture they exhibit at the Royal Academy? Yet this is what Mr. Graham achieved. The picture with which he made his *début* in London was 'A Spate in the Highlands' (reproduced on page 12). It was an immediate success. It created considerable excitement among the painting community themselves; its freshness and power attracted the public, and its outstanding merits were acknowledged by all who saw it. There was quite a remarkable unanimity among the critics of the

London press in regard to the excellence of the work, which was immediately purchased by one of the large dealers, and re-sold within a few days. In its preliminary notice of the Academy, *The Times* spoke of 'A Spate in the Highlands' as "by common consent the most impressive landscape of the year"; while in the notice in *The Saturday Review*, which was written by the late Philip Gilbert Hamerton, it was said that: "The best landscape at the Royal Academy, and probably even the best landscape painted in Europe during the last twelve months, is 'A Spate in the Highlands,' by Mr. P. Graham. . . . The rush of a brown torrent was never more grandly given: the forces of its tumultuous water, rising into great waves over the hidden stones, were never more faithfully observed, or more freely and vigorously drawn."

Hailed as a *chef d'œuvre* at the time, 'A Spate' has remained, in its black-and-white reproduction, one of Mr. Graham's most popular works. According to several writers of the day on the Academy, Mr. Graham's picture not only at a bound established, secure and firm, his own reputation, but it had the effect of sweeping away much of the prejudice in the Academy against landscape painters; and it certainly contributed largely to revive public interest in landscape art.

When an artist makes a great "hit" one year, it is not an easy thing for him to continue to paint up to the high standard which the public and the critics expect of him. Mr. Graham, however, showed himself to be a man of staying-power and resource, and in 1867 his

picture 'O'er Moor and Moss,' had again the compliment paid to it by *The Times* of being regarded as "on the whole the most powerful landscape of this year, as the Highland stream in 'Spate' was of last." "Scotland," the notice added, "may be proud of her young landscape painter." During that year Mr. Graham had the honour of receiving a commission from Her Majesty to paint a landscape in the Balmoral Forest, and in the exhibition of 1868 'Bowman's Pass, Balmoral Forest,' was his sole envoy. In the foreground the stems of the Scotch pines, telling red against the rich masses of green fern and luxuriant underwood, the wooded heights in the background, and the limpid freshness of the sky, were altogether redolent of the

It may not be out of place to remark again on the "genius for taking pains" which Mr. Graham displayed in making himself thoroughly familiar with the forms and habits of Highland cattle. In regard to them he followed exactly the same course as he had done with trees, and rocks, and flowers, when he began his study of landscape art. His notebooks are full of them, and of those early cattle studies we are, fortunately, able to give a number of interesting examples. The 'Cattle Tryst' was, as a matter of fact, studied in the neighbourhood of Claddich, a small Highland clachan, deep among the Argyleshire hills. Mr. Graham, in those days, practically lived on the hill-side among the cattle. He studied their every attitude—standing, looking about



With the consent of Messrs. A. Tooth & Sons,  
Publishers of the large plate.

*A Spate in the Highlands* (p. 31).  
From the picture by Peter Graham, R.A., in the Collection of Sir W. Cunliffe Brooks, Bart., M.P.

Highlands, and combined to form a picture worthy of the Royal palace in which it was to be hung. The year following, Mr. Graham was again to the front at the Royal Academy exhibition with two admirable landscapes—'Autumnal Showers,' and 'On the way to the Cattle Tryst.'

'On the way to the Cattle Tryst' is a well-known and popular picture; and there is this fact connected with it, that in it Mr. Graham painted—we will not say for the first time, but certainly for the first time on a scale of importance—those rough-haired, picturesque, long-horned Highland cattle, which, in many other scenes of the north, were to form so interesting and pictorial a feature in the rugged landscape.

The 'Cattle Tryst' found its way to the Gillott collection, while 'Autumnal Showers' was carried off as a trophy of artistic prowess to the National Gallery of Melbourne.

with their large liquid eyes, with that curious, alert air they often assume (see sketches on pp. 2, 14 and 17); browsing the grass, cropping the rough heather, or lying down to rest. Though these cattle are shy of strangers, Mr. Graham was able to move about among the herd quite freely, and got near enough to take separate studies of different parts of an animal—the head (see sketches on pp. 11 and 14), and other portions of its anatomy. The fact is that during his residence at Claddich his eye and brain got so thoroughly soaked (if that expression may be used) with the forms of Highland cattle, that sometimes when he awoke during the night he did not seem to think it at all out of place to see a kylie standing by his bedside. With such thorough study—which was also applied in like manner to sheep and birds (pages 1 and 8), which he occasionally has introduced into his pictures—it is not at all wonderful that Mr. Graham was able in



*Our Northern Walls (p. 16).*

*From the picture by Peter Graham, R.A., in the Collection of J. Hamilton Howland, Esq.*



*A Cragon Study (p. 12).*

*By Peter Graham, R.A.*

a way none ever did before him, and few have done since, to use this naturally picturesque animal with so much effectiveness in the landscape scenes amid which it roams.

In 1870 Mr. Graham was represented at the Royal Academy by 'Afternoon Clouds' and 'Among the Hills,' and for these contributions he was that year praised by *The Times* critic as "the successful young chief of the Scottish School of Landscape." These kept the artist favourably before the public; but in the following year the town was again set a-talking by the great success achieved by his picture of 'A Rainy Day' (page 22), which was pronounced to be about the "wettest" thing ever seen in paint. It perfectly realised the aspect of wet weather in the Highlands in a way, as was said, that only a Scotchman could conceive. In his other picture, 'A Bridle Path,' a belated traveller upon a white pony rides, at the fall of twilight, through a Scotch fir-wood (see sketch on pages 4 and 17).

In 1872, Mr. Graham exhibited 'Homewards' and 'The Cradle of the Sea Bird.' 'Homewards' is a charming work, imbued alike with poetical and homely sentiment. The figures have been well studied, as will be seen by the sketches on pp. 6 and 22, and the glamour of the

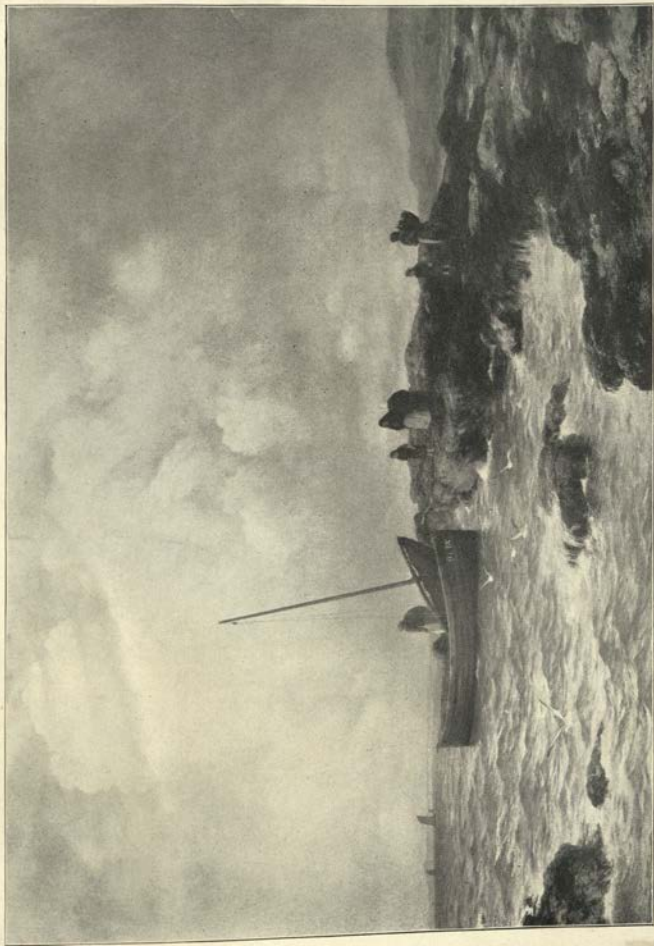
evening hour, with its solemn silence, and the fall of the curtains of night, are finely expressed. In 'The Cradle of the Sea Bird,' an attractive title, which was suggested by Sir William Agnew, the lifelong friend of the artist, the public were introduced to another phase of Mr. Graham's art—the rendering of great impressive sea cliffs, their ridges peopled by sea-birds, and the ocean tossing in its strength below them. These natural bulwarks of Britain are not uncommon at certain parts of the coast of Scotland, the Orkney and Shetland Islands, the outer Hebrides, and western Ireland. In the Island of Foula, for example, which belongs to the Shetland group, there is a sea-cliff over 1,000 feet in height. As a rule, these beetling crags do not run up to four figures, but they are sufficiently high to powerfully impress the spectator, who may view them from a boat on the water, or who on hands and knees cautiously peers over their giddy edge. This picture also illustrates the thoroughness of the preparation which had been gone through before the artist permitted himself to paint it. Details of pictures of this kind cannot be evolved from the imagination: for it is not going too far to say that they have here a certain historical accuracy. The rocks present a natural truthfulness of form which would satisfy a geologist, while the birds in the accuracy and carefulness of their treatment would secure the approbation of an ornithologist. The sea, likewise, in these compositions, has been closely observed.

Mr. Graham, it may not be uninteresting to mention, has studied these giant sea-cliffs and the birds which live upon them, at several places: on the Caithness coast, at Hoy in the Orkneys, and, notably, at the Island of Handa, off the mainland of Sutherland, between Cape Wrath and Loch Inver. This island is a wild and dreary place, peopled only by a few sheep and by the sea fowl. The cliffs are 600 feet high, or thereby, and looking out as they do upon the Minch, they have to bear the brunt of the Atlantic waves. Mr. Graham has spent days on end in a boat off the island, with a couple of stalwart Highland boatmen, studying the cliffs, and the birds, and the sea. He has landed on the rocks and painted them in oil colour and filled his book with all sorts of useful notes and sketches, with a skill and fidelity which show how indispensable to him had been the thorough training he gave



*A Study from Nature (p. 12).*

*By Peter Graham, R.A.*



*Low Tide (p. 22).*  
*From the picture by Peter Graham, R.A., in the Collection of the Rt. Honble. W. J. Pirie.*



*'Eventide' (p. 16).  
By Peter Graham, R.A.*

himself as a figure painter. "Few more strange or impressive scenes," said one of the Academy critics of that year, "have ever occupied a painter's pencil than that depicted in this work."

In 1875, Mr. Graham exhibited at the Royal Academy three excellent pictures—'Wind,' 'The Restless Sea,' and 'A Highland Croft' (page 23), in which is brought vividly home to the Lowland mind the hard struggle for existence the crofter maintains—with an ungenerous soil and adverse climatic conditions.

The year 1874 saw 'Our Northern Walls' (page 13), and 'The Misty Mountain-Top.' In the former work, Mr. Graham again portrayed, with impressive force, the rugged grandeur and mightiness of the cliffs on some parts of the Scottish coast against which dash the Atlantic waves. At the Royal Academy of 1875, Mr. Graham was represented by three pictures: 'Highland Pasturage,' 'Crossing the Moor,' and 'Twilight.' The last-

mentioned was a fine study of the sky at sundown, with striking, and even dramatic, contrasts of light and shadow in the clouds.

In 1876 he had only one representative, 'Moorland Rovers' (page 32), the chief characteristic of which was, perhaps, the elaborate and cleverly-executed study it



*A Study of Figures for 'Eventide' (p. 13).  
By Peter Graham, R.A.*

contained of a group of shaggy Highland cattle, something like what we have in the picture we reproduce on page 28—'Morning Mists.'

Before the Exhibition of 1877 Mr. Graham had been elected an Associate of the Royal Academy. It cannot be said that that body had shown any undue haste in recognising the position of the young Scottish painter who had done much to infuse new life into landscape Art; who had set the public a-talking about it, and who had executed works which for years had been acknowledged as distinct features of the Annual Exhibitions. In Mr. Graham's case the magic letters were certainly well bestowed, for he has proved himself since to be a devoted and loyal member of the Academy, alive to his responsibilities as well as to his privileges, and has always contributed of his very best to its exhibitions.

In this year Mr. Graham's two works at Burlington House were 'A Glimpse of Sunshine,' and 'The Gently Heaving Tide' (page 21). The former was a large Highland scene, with cattle and cloudy sky through rifts, in which glimpses of sunshine fall upon the earth with pictorial effect. In this picture the golden rays were happily caught and imprisoned on the canvas. 'The Gently Heaving Tide' is a delightful study of rock and sea under a somewhat new aspect.

One of the points in this picture is the sharp contrast presented by the black velvety mussel-covered rocks and the limpid water, the rise and fall of which is so vividly suggested that people, it was said in *The Times*, as they stood before it, could be seen involuntarily imitating the sink and swell of the waves.

Next year, 1878, Mr. Graham was represented by 'Wandering Shadows,' and 'Gusty Weather.' The former picture realised, in a vivid and pictorial way, another Highland atmospheric effect always of surpassing beauty. The scene is again an upland glen enclosed by grassy mountains. The sun is shining in the sky, but ever and anon there drift across its face wind-blown clouds whose shadows trail lightly over the sun-lit hills like living things, in a very fascinating way. As the spectator looked at the picture he seemed to see the shadows fly.

There were three pictures by Mr. Graham in the Academy of 1879. 'Cloudland and Moor' again transports us to the Highlands; 'The Sea-Birds' Resting-place' is another characteristic example of the artist's pictures of sea and cliff, and their feathery denizens; and in an upright canvas, entitled 'Where Deep Seas Moan,' we have an impressive presentation of the never-resting sea, shut in by imposing rock walls, such as exist at Handa and at places on the Pentland Firth. These rock stacks tower high in the air, and hemmed in as it is by them, the water takes on a dark and awe-inspiring look, and suggests to the imagination unfathomable depths.

'A Highland Drive' and 'Eventide' (on this page) were the pictures by which Mr. Graham was represented at Burlington House in 1880. 'Eventide' is a singularly sweet and charming work. In it we have a ruddy soft sunset reflected in the waters of a river or loch from which two Carthusian monks, having landed, are seen walking through a dark woodland to their quiet convent, the square tower of which is visible over the trees.





1914-1915

1914-1915



*A Study of a Highland "Shelt" (p. 12).*

*By Peter Graham, R.A.*

The sketches of the figures of the monks (pp. 16 and 24) exhibit how carefully Mr. Graham worked out details, and how little he left to chance.

The three pictures exhibited in 1881 were:—'A Mountain Road,' 'A Pleasant Pasture,' and 'A Sunny Day.'

The first work had familiar features. It represented a drover and a group of Highland cattle on a hill road, standing in sunlight against a background of mingled mist and sunshine.

In the end of 1881 Mr. Graham was elected a Royal

Academician. As has been already chronicled, he attained to Associate rank in 1877, and that he had only to wait little more than four years before he was admitted to the full honours of membership was a tribute at once to his increasing powers as an artist, and his great popularity with the outside public. The works he exhibited in the following Academy were: 'The Inflowing Tide,' 'After Rain,' and 'Homewards.' The last mentioned, which by the way bears the same title as a picture of quite a different stamp, shown 1872, is the work he deposited on his election as an Academician. "Homewards" (page 11) has a double interest. It fully realises the grandeur and solemnity of nature among the Highland hills, and it illustrates in an absolutely truthful manner a phase of crofter life in the



*A Water-colour Study of a Drinking Trough for 'A Bridle Path' (p. 14).*

*By Peter Graham, R.A.*



*A Norfolk River (p. 20),  
By Peter Graham, R.A.*

North, which, speaking from the social point of view, one would gladly see modified.

To bring home from the moors peats for winter fuel is the work of the women, and often, many a weary mile they have to travel with their creels upon their backs. In this case, while toiling up the hillside with their burdens, evening has overtaken them, and the damp mists are gathering in the dark hollows of the far-off hills. One thing which strikes the beholder, is the apparently absolutely natural relations existing between the figures and the landscape.

In 1883, Mr. Graham exhibited 'A Quiet Noon,' in which were shown horned cattle peacefully reposing amid Highland surroundings, and 'A Lonely Shore,' 'Dawn' and 'Sea Mist' were the titles of his pictures in 1884. In the former we have a Highland clachan at the head of a loch, with the smoke curling up from the chimneys of the houses in the fresh morning air. In parts of the sky the roseate hues of early morn are beginning to appear. 'Sea Mist' is a large and impressive picture of cliffs and rocks and sea, enveloped in a misty veil.

In the following year Mr. Graham's works were 'Evening,' 'Ribbed and paled-in with rocks unscaleable and roaring waters,' which forms one of our extra plates, and 'Passing Showers.' The title of the second picture is taken from the graphic description by the Queen in Shakespeare's play, "Cymbeline," of Britain, the natural bravery of which she says stands:—

"As Neptune's park, ribbed and paled-in  
With rocks unscaleable and roaring waters."

In this upright canvas the prominent feature is a magnificent dark cliff, boldly facing the sea, which has torn and rent its front, while on its sloping ledges is a colony of cormorants, gulls and puffins.

1886 saw 'Sea-Girt Crags' (page 20), which belongs to the cliff series of pictures; 'Across the Moor,' and 'Ramblers,' in the last



*By permission of Messrs. Thos. Wallis & Son.*

*A Wet Road (p. 23),  
By Peter Graham, R.A.*



*Evening—Crossing the Stream (ff. 22 and 23).*

*From the picture by Peter Graham, R.A., in the Collection of George McCulloch, Esq.*



*Sea-Girt Crags (p. 18).*

*From the pictures by Peter Graham, R.A., in the Collection of M. P. Grace, Esq.*

mentioned of which we have a grandly painted herd of Highland cattle. 'An Easterly Breeze,' and 'The Fowler's Crag,' were works by Mr. Graham, catalogued in 1887. In the former (page 3) we have a truthful presentment of surging waters dashing themselves into foam against a range of solidly painted cliffs. The sky has a windy aspect, and before the freshening breeze some fishing boats are making for a little harbour which can be seen on the right through the spray. As will be observed from the pencil sketch on page 2, the idea of this picture had formulated itself very early in Mr. Graham's mind. The sketch, as a matter of fact, is from an old notebook, and the scene was undoubtedly studied on the bold coast between Dunbar and Berwick. 'An Easterly Breeze' is now in the Art Gallery of Victoria, Melbourne.

In 1888 Mr. Graham exhibited 'A Norfolk River' (page 18) and 'Driven by the Wind and Tossed.' The former is interesting as being one of the very few exhibited works by this artist painted out of Scotland. Mr. Graham greatly enjoyed his stay in Norfolkshire. Everything about him, it is true, was in marked contrast to what he had been accustomed to paint in the Highlands, but his vision was not on that account warped; and in a country the natural beauties of which had formed the subjects of the pictures of the early English landscapists, he had the keenest delight. This is very apparent from the picture under notice, where the aspect of the scene has been thoroughly grasped, and the details treated with the conscientious care of one who distinctly enjoyed painting them. In the study for the windmill (shown on page 28) it will be observed with what deftness the complicated perspective of the sails has been drawn.

'Driven by the Wind' is one of the largest, and by general consent one of the best, of Mr. Graham's purely marine pictures. The story it tells is of the power and cruelty of the sea. The greenish waves, with their foaming crests, give tone to the picture. A rift in the clouds admits of the passage of a gleam of light, and nothing could be finer than the way in which it shines on the bottom of the wet boat; while the spray that dashes over the rocks and is blown over the masthead of the ship feels airy in form and full of movement.

In 1889 Mr. Graham had two pictures both with poetical titles. One (page 27), a highly dramatic Highland scene, had a verse by Scott attached to it. The other (page 5) had the expressive motto:—

"Where wild waves lap, there dwell broad-winged birds,  
In sweet societies and silvery bands."

In 1890 Mr. Graham's envoys to Burlington House were, 'Departing Day' and 'Low Tide' (page 15), both of which were assigned honourable positions in the large gallery.

In the first canvas the artist carries the beholder away in the spirit to a deep Highland valley, to gaze with him on a striking and entrancing effect of the setting sun upon the summit of a ragged hill, high above the mists and vapours which hang about its skirts. The eruption of light is of a deep rose tint; all around is humid and grey, and already the darkness filling the valley warns a few women gathering peats that it is time to hasten home.

Some "doubted whether so brilliant an effect of mountain-tops is ever really visible in the Scottish Highlands." Those who know the Highlands well would be inclined



*By permission of Messrs. Tait, Agnew & Sons.*

*The Greatly Haunting Tide (p. 16).*

*From the picture by Peter Graham, R.A., in the Collection of Sir T. Fowell Buxton, Bart., K.C.M.G.*



A Rainy Day (p. 14).

From the picture by Peter Graham, R.A., in the Tate Gallery.

to ask why not? There is scarcely a limit to the infinite variety of effect which may be witnessed there, and I believe that this rosy light on the rocky tops of the Ross-shire hills, produced by the sun's rays passing through a moist atmosphere, was just as true as were the cool greys on the slopes of the hillside in shadow. 'Low Tide' (page 15) of the same year was a Berwickshire coast scene, with a fishing boat at low water discharging its cargo upon a natural jetty of weed-grown rock, around which the water still surges.

'Morning Mists' (page 25) and 'Evening' of 1891 were

Highland scenes. Especially noteworthy in the former was the able manner in which was suggested the effect of the stirring influence of the morning sun upon billowy masses of mist lying upon a rocky mountain-side; while in the other the evening effect over a deep valley was rendered with poetical feeling. 'Morning Mists' has been etched. In 1892 we had 'Sea-Worn Rocks' and 'Sunshine and Shower.'

In the first-named (which is given here as an extra plate) we have the jutting point of some rocky headland on which the sea, beating for ages, has scooped out a great irregular-shaped arch, through which the waters foam and swell in triumph. The picture was, we believe, studied on the Aberdeenshire coast. In 1893 Mr. Graham's only envoy was 'Summer Mists.' It was a Highland loch scene, with horned cattle standing in the water, and beyond them a mountain shrouded in mist, with the sun struggling through the hazy veil. He only exhibited one picture in 1894. 'The Head of the Loch' (page 1), which was afterwards engraved. His 1895 picture, 'The Sea will Ebb and Flow' (page 7), into which the figures of a group of healthy children, fishing from the rocks, was introduced with pleasing effect, was very much admired. 'The Close of the Day' and 'From beetling Sea-craggs where the Gannet builds,' were the titles of the pictures Mr. Graham sent to the Academy of 1896.

In 1897, Mr. Graham was well represented by two large pictures: 'Evening—Crossing the Stream' (page 19), with Highland cattle wading through a shallow ford, and 'Where nought is heard but Waves and Seabirds' Cry,' an accomplished variant of a familiar subject.

There were four pictures in the Academy of 1898: 'The Road across the Moor'; 'Moorland Quietude'; 'The grass-crowned Headland of a Rocky Shore'; and 'Lashed by the Wild and Wasteful Ocean.' These were all agreeable in composition and execution.

In this year's Academy (1899) Mr. Graham "came away," as the saying goes, "with a rush," and in 'A Rising Tide' showed a large canvas which will take rank among his very foremost works. The general aspect of the scene recalls the bold outline of the St. Andrews coast. On the left is a low line of grass-grown cliffs terminating at



A Study for 'Homewards' (p. 14).

By Peter Graham, R.A.

*A Highland Croft (p. 16).**By Peter Graham, R.A.**By permission of the Governors of the Royal Holloway College.*

the pier of a fishing harbour which projects beyond them. The movement of the water has been truthfully observed and skilfully painted, a splendid bit of the foreground being the shallow wave on the beach. His other picture was entitled 'On the Dunes.' In it we have a masterly rendering of Highland cattle feeding on a benty piece of sandy links.

This picture also shows that in the delineation of rough Highland kyloes, Mr. Graham's hand has lost nothing of its cunning. The group in question is painted with a solidity and vitality not surpassed in any of his other compositions in which cattle form a principal part. The animals have body as well as spirit, and stand out in grand relief against a great cloud, which, by them, is kept well in its place.

Three of our illustrations are of works which have not been exhibited either at the Royal Academy or Royal Scottish Academy exhibitions. These are 'Caledonia Stern and Wild,' which forms the subject of one of our special plates, etched by Mr. C. O. Murray; 'A Mackerel Sky' (page 10), and 'A Wet Road' (page 18). The first-mentioned belongs to the series into which Mr. Graham has introduced Highland cattle with so much pictorial effect. The moor with its boulders, heath and rough grasses, has been carefully and suggestively treated, and there is no doubt the cattle, posed against the misty sky, are indigenous to the scene. This picture is in the very fine collection of Mr. George

McCulloch, to whom also 'Evening' (page 19) belongs. 'A Mackerel Sky' is a picture in which has been admirably rendered a drove of sheep. The motive of the work, however, was the sky, which takes its name from the markings upon it resembling those of a freshly-caught mackerel. Such an effect is occasionally seen in certain aspects of weather. The painting of such a sky was at the time it was executed something of a novelty; but the excellent result attained was freely acknowledged. 'A Wet Road' is also a pleasant composition in which the light glancing on the shallow pools and moist surfaces comes into effective contrast with the dark masses alongside.

*A Study in Oil-Colour of Calves for 'A Highland Croft' (p. 16).**By Peter Graham, R.A.*



*A Chalk Landscape Study (p. 6).  
By Peter Graham, R.A.*

#### PETER GRAHAM, R.A., ATTITUDE TO LANDSCAPE ART.



*A Study for 'Eventide'  
(p. 17).  
By Peter Graham, R.A.*

FROM what has been said in the preceding pages, it will be readily gathered from the description given of Mr. Graham's pictures that his art is essentially of a popular nature. He has never sought to paint merely for the "elect" or for the cultured amateur. He has had a clear message for the people, and as some one has very well put it, "It is a rare and happy fate for a work of art, and a condition of its permanent value, to be within

and with which the vast majority of the people of this country were unfamiliar.

In defining Mr. Graham's attitude to landscape art I do not think I can do better than quote two letters of his own which appear in the Memoir of Philip Gilbert Hamerton, permission to use them having been kindly given by Messrs. Seeley & Co. In 1870, Mr. Hamerton, who was then hard at work studying art, becoming discouraged by his want of progress, wrote to Mr. Graham about what he considered his failures. In reply, Mr. Graham, to give Mr. Hamerton heartening, recounted some of his own experiences, and revealed something of his attitude to landscape art and his method of working.

"With regard" (our artist writes) "to what you say of

the apprehension of the working-man and the statesman; of the man whose life is toil, and the man whose life is leisure; of the poet and the philistine; of intellects absolutely devoid of artistic feeling and of those in which sensitiveness to pictorial phenomena is to the last degree acute." I think there are few people who will deny that Mr. Graham's art—national, cultured, healthy, and refined as it is—has given pleasure to thousands both at home and abroad, and has also had this admirable characteristic, that it has cast light upon beauties of Highland scenery which might otherwise have been overlooked. For, as I have already stated, Mr. Graham in 'A Spate' undoubtedly broke new ground, and alike in his marine and moorland pictures brought home to the toilers in the cities aspects of nature in the Highlands which had never before been depicted in paint,



*A Water-colour Study of a Hill-side (p. 6).  
By Peter Graham, R.A.*



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*Morning Mists (p. 22).*

From the picture by Peter Graham, R.A., in the possession of Mrs. Keiller.

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*Portrait of a Lady (p. 4).  
By Peter Graham, R.A.*

Then you have the faculty of observation, without which a mind, however sensitive to the impressions of nature, will not be able to do anything, will be passive, not active. The mechanical difficulties of our art must be to some extent overcome before our thoughts and intentions can be realised and our impressions conveyed to others. After all, every artist feels that his work is a failure, the success of rendering what he wishes is so exceedingly limited in his mind. I am talking of what you know as well as I do; but my only reason is that you spoke of yourself as failing in landscape, 'probably from want of natural ability,' which I cannot believe. My method of getting memoranda, which you inquire about, is to study as closely as I can; to watch and observe and make notes and drawings, also studies in colour, and patient groping after what I wish to learn, are my only methods. I feel unable to enter into details, so much would need to be said on the subject. I believe I am much indebted to my long education as a figure painter for any little ability I may have in rendering the material of nature. I was a figure painter many years before I touched landscape. Continued study from the antique and painting from the nude in a life class give, or ought to give, an acquaintance with light and shadow which to a landscape painter is invaluable—nature affects our feelings so much in landscape by light and shadow. In Edinburgh we had a long gallery with windows on the roof at intervals, and the statues arranged there were a splendid collection. I shall never forget the exquisite beauty of the middle tint or overshadowing which the statues had that were placed between the windows; those which were immediately underneath them were of course in a blaze of light, and we had all gradations of light, middle tint, and shadow. When I came to study clouds and skies, I recognised the enchantment of effect to be caused by the same old laws of light I had tried to get acquainted with at the Academy. Of course colour adds immensely to the difficulty of sky painting, and the amount of groping in the study of grey, blue, etc., is very disheartening. I need not

yourself in your last letter, I have never had an opportunity of seeing a picture of yours; but I cannot imagine any one to fail in landscape who has the high qualifications for it which you obviously have, a sensitively impressionable nature, a strong loving admiration for whatever in heaven or earth is beautiful or grand in form, colour, or effect.

longer weary you, however, on this subject, but shall just again say, that I really see no reason why you should not succeed in landscape painting if such be your wish, and therefore cannot think of you as having failed."

In a second letter Mr. Graham further writes on the same subject:—

"Since receiving your last letter I have read, and with great pleasure, your *Painter's Camp in the Highlands*. I am stronger than ever in the belief that it is merely from never having devoted the necessary amount of time to art in the right direction that unqualified success has not been attained by you as an artist. I think it unfortunate that you learned painting with a clever landscape painter. You probably far excelled him in sympathy with nature, power of observation, and all the gifts especially required for a landscape painter. What you really needed, study under a figure painter, or better still at an academy, would have given you. Landscape nature is too complicated to be a good school to acquire the mastery over the mechanical difficulties in art. I don't agree with you that you ought to have filled your note-books with memoranda from nature instead of painting pictures at Loch Awe. Your experience there was very valuable. A note-book memorandum from nature is of little or no use for a picture in oil without previous study of similar subjects or effects in the same vehicle. You ask my opinion of your present method of study. I think it excellent, and would make only two suggestions. You might safely discontinue the study of botany and dissection of plants; there is not the slightest fear of a want of truth in your pictures, and the time might be devoted to some more pressing work. Then I think you might paint the human figure with much profit even to landscape painting and writing on art."

How great a genius for taking pains Mr. Graham possesses has already been indicated. In his youth he "scorned delights and lived laborious days," and he is a student yet, and a careful observer and recorder of natural phenomena. He would tell the inquirer, as he told me, that an artist's education is never finished, and that the study of the infinite variety of nature would require not one life but a hundred to undertake it. It is obvious that Mr. Graham's early dual training, first as a figure painter and afterwards as a landscapist, has been of



*A Drawing in Chalk of  
a Child of the Artist (p. 4).  
By Peter Graham, R.A.*



*A Study of the Interior of a Barn (p. 4).  
By Peter Graham, R.A.*



<sup>11</sup> *The mid-winter has the mountain crest,  
The stag his mate, the crane her nest,*<sup>12</sup> *Q.v. (p. 20).*

*From the picture by Peter Graham, R.A., in the Art Gallery of Victoria, Melbourne.*



*A Water-colour Study for 'A Norfolk River' (p. 20).*

*By Peter Graham, R.A.*

the greatest service to him in his career as an artist. If he were set to it Mr. Graham could make as excellent a study of the nude as of the effect of a passing gleam of sunshine or of a shower on a mountain-side. This has saved him from many pitfalls in his art, and has enabled him to present his pictures to the public in a fashion which the eye regards as complete and satisfactory.

I may mention one little incident which forcibly illustrates the fact that Mr. Graham will spare no trouble to have things right in his pictures. He was working at a landscape and wanted a tree-root to introduce into the foreground. He remembered having seen, years before, just such a root as he required, on the Moor of Rannoch, and he was under the impression that he had sketched it. But as he failed to find it in any of his note-books, he took the train from London to this upland region of Perthshire, went straight to the spot, sketched the root, and returned south again, and all within forty-eight hours.

In his letter to Mr. Gilbert Hamerton, Mr. Graham refers to his note-books. On these he lays great stress. He has quite a library of them. When he walks out he has always one in his pocket, and a jotting is taken of anything that attracts his notice on sea, or land, or sky. Mr. Graham has reduced his method of making observations of natural phenomena to a system, and has in con-

nection with it invented a short-hand notation of his own which in practice he finds exceedingly useful. In a study of the sky from nature, which we reproduce (page 8), the cloudland is dotted over with explanatory memoranda relating to light and colour; and in noting evanescent effects he also employs figures for the same purpose.

But while scrupulously accurate as to natural effects and details, Mr. Graham cannot be classed among the realists of landscape art. He belongs rather to those who believe that "every great landscape is a record not of sight but of insight." His pictures are not of the nature of documentary painting. They are not mere transcripts of nature. If they are not nature pure and simple, if his roads, and hills, and rocky cliffs cannot be named and pointed out on the map of Scotland, they are very natural, and convey to the spectator, by the glamour of his art, the very soul and sentiment of the scene depicted. This, after all, I take it, is what the public look for in landscape. Where is the landscape artist of our day, I venture to ask with some confidence, who has more impressively brought home to prince and peasant, and to the merchant overburdened with the bustle of city life, the soothing truth contained in Byron's well-known lines in 'Childe Harold':—

"There is a pleasure in the pathless woods,  
There is a rapture on the lonely shire,  
There is society where none intrudes,  
By the deep sea, and music in its roar."

And if the poet had known of the deep solitudes and majestic aspects of Highland mountain scenery, and had included them in his expressive stanza, of these too I should have said Mr. Graham is a chief interpreter. Possessed of a keenly sensitive nature, and with, as he says in his letter to Mr. Hamerton, "a strong love of and admiration for whatever in heaven or earth is beautiful, or grand in form, colour, and effect," there is in all of Mr. Graham's pictures something imaginative and emotional. The lonely moor, the misty hill, the sunshine and shadow of a Highland landscape, the majesty of cliff scenery, the grandeur of the ocean, all make a lively impression on Mr. Graham's own mind, which is as sensitive to such things as a photographic film or plate is to light; and what has entered into his own soul he can give off again for the enjoyment and felicity of others, and that, too, on account of his excellent technical equipment, in no lame or halting fashion. Take 'A Spate,' which first introduced him to the English public, what a powerful presentment this was of a desolating rain storm in the Highlands. But it is one of the things for which Mr. Graham has ever received credit in his art, that he never fails to express in a forceful manner, and one easy to understand, the sentiment of any scene he paints. In his marine canvases do we not scent the saltiness of the ocean, and acknowledge the majesty of the heaving tide; in his cliff pictures have we not brought home to us the grandeur of such scenery, and the great variety of bird life which haunts our coasts; in his misty mountains and hills illumined by sunshine, do we not

*A Chalk Landscape Study (p. 6).**By Peter Graham, R.A.*

feel that they are gilded by something of "fancy's tremulous light," and when he transports us to deep solitudes as in 'Homeward' or 'Evening,' are we not weighed down with the loneliness of the scene?

Truly the lesson he learned in chiaroscuro in the Edinburgh Statue Gallery, when as a youth he was fascinated by the exquisite beauty of the light from the roof windows of the long room playing on the figures, was never forgotten, and among the landscape artists of the present day no one knows better than Mr. Graham the principles of the disposition of light and shade, and how to put them to account. If his contrasts are as a rule not dramatic in the Rembrandtist sense of the word, they are none the less always natural and agreeable.

Another quality in Mr. Graham's landscapes which may be pointed out is their skilful composition, which takes note only of essentials and vigorously represses the irrelevant and superfluous. Every part seems in its proper place, and maintains a due relation to its neighbour; and with his knowledge of "values," as the French say, and the modifying effects of adjoining colour, of sunlight and atmosphere and shadow, he is able to present a complete picture; the skill in the painting of which, however, is never obtruded on the spectator. There is a largeness of impression, and a thoroughly natural and simple aspect in all that Mr. Graham does, which is due alike to pictorial composition, varied and excellent draughtsmanship, eminently natural colour, and a delicate play of tone and tint. In a word, Mr. Graham's landscapes have, for the most part, the precious quality we call "style," which is the fruit of a combination of gifts in an artist, which the few and not the many possess in an eminent degree.

"Our duty," a great landscape painter is reported to

have said, "is to see a little beauty, represent it as well as we can, and die." It is not given to many to do more than that. The path a painter or other world worker is to follow has to be early chosen, and if any success of a permanent kind is to be secured, it must be followed up with assiduity and perseverance. We have already indicated what manner of natural scenes appeal to Mr. Graham. He is true to himself and paints them; and is it not something to be able to say that within their range his pictures are well-nigh perfect! He does not feel a call to paint aspects of nature which do not affect him so vividly; and as all that he paints he does well, should we not be grateful for the enjoyment he gives us? It may be my Scottish prejudices, my intense love for the Scottish Highlands, the cliffs and rocks of Northern Albion and the emerald sea which surges under them, which lead me to say that I cannot recall a picture by Mr. Graham which did not interest me, and which did not vividly recall those scenes of natural grandeur and beauty in his native land, dear to the heart of every Scotsman. I think the popular verdict in Scotland, and in England as well, would confirm my view; and I am sure I should get the vote of the Colonies, for I am informed on the best authority that the engravings of Mr. Graham's pictures—and many of them have been reproduced in black and white—are eagerly sought after and greatly prized in the greater Britain across the seas. Happily Mr. Graham is still among us in the plenitude of his power, as was so signally shown by his pictures of the present year; so that in the days to come we may confidently expect many works which will do credit to his powers as one of the foremost landscape artists of the Academy, and to his love and devotion to his native land.



*Photo, J. Patrick, Edinburgh.*

*A Portion of Mr. Peter Graham's Scottish Studio.*

#### PETER GRAHAM, R.A., HIS HOUSE AND STUDIO.

AN artist's life, as a rule, is a quiet and uneventful one, and apart from his work his personality does not loom largely before the public. This is pre-eminently the case with Mr. Graham. From the very outset of his career, on account of what might almost be called consti-

tutional shyness of strangers, he has personally shunned the public gaze. He has a charming home circle to which he is devotedly attached, and it needs strong pressure indeed to induce him to go into "Society." While that is so, Mr. Graham has nothing of the recluse about him. He takes his fair share of the work of the Royal Academy; he enjoys the company of congenial artistic, musical, and literary friends, and among these he readily unbends, and will join in a conversation on an agreeable topic with vivacity and spirit. His views on art have been well studied, and, when necessary, he can speak on these with fluency and perspicacity. Possessed of a warm heart and kindly disposition, Mr. Graham delights to be helpful to the student who is really in earnest in pursuit of art, and many young men beginning the profession have benefited by his counsel and aid.

Shortly after he went to London Mr. Graham built a house at 93, Ladbroke Road, Notting Hill, on a piece of ground which was then a market garden. He has resided there ever since. The growth of the metropolis has converted Notting Hill into a populous suburb, but it has not entirely lost its rural character, and many of the houses, among which is Mr. Graham's, have managed, amid the building pressure which has prevailed, to preserve their gardens and grounds. The studio, constructed outwards from the ground floor, opens upon the garden, so that when the eye of the painter is fatigued with the work upon his easel, he can step into the open



*Photo, J. Patrick, Edinburgh.*

*Exterior of Mr. Peter Graham's Scottish House.*

air, and refresh himself by looking upon the grass and the flowers. For many years Mr. Graham had a country residence and studio at Gerrard's Cross, Bucks, a charming spot six miles from Slough. Attached to it were a park and paddock, where were kept half a dozen Highland cattle, which as occasion required did duty as artist's models. Since 1891, however, Mr. Graham has resided for half of each year at St. Andrews—the old University town on the east neck of Fife. "Westoun," which is the name of his residence, is a large old-fashioned house, standing in its own grounds, about a gunshot from the sea and its bold rocky coast. Here there is also a large studio with a north light. Generally speaking, a canvas is begun at St. Andrews and finished in London. Neither of these studios, however, is a show place. They are both in the strictest sense of the word merely the artist's *ateliers*—nothing more. They have no lavish adornments; they have no pictures hanging around the walls, for the artist is always in the happy position of never having any work left upon his hands.

Few people, indeed, see his landscapes until they appear on the wall of the Royal Academy. He has never paid homage to "studio Sunday," and he seldom shows his work in a half-finished state. With the regularity of the clock, alike in London or St. Andrews, Mr. Graham is in his studio at 9 a.m.; and, when there, he is one of the most hard-working of artists. A smart walk every day is the only physical exercise Mr. Graham cares for, and wet or dry he may be seen taking it, attired generally in a light tweed suit, with a soft cap upon his head. In the summer season, of course, Mr. Graham, as a landscape artist, spends a large part of his time in the open air. Neither heat, nor wet, nor exposure to the elements,



Photo. J. Paton, Edinburgh.

A Corner of Mr. Peter Graham's Scottish Studio.

seem to have in all these years much affected Mr. Graham's wiry and active frame. Many a drenching he has got in the Highlands, but these he has taken philosophically in the sacred cause of art.

W. MATTHEWS GILBERT.



Photo. J. Paton, Edinburgh.

Mr. Peter Graham in his Scottish Studio, 1899.



Photo. J. Warming, Edinburgh.

Moorland Rovers (p. 26).

From the picture by Peter Graham, R.A., in the Collection of the Rt. Hon. Lord Armstrong.

## THE WORKS OF PETER GRAHAM, R.A.

### WORKS EXHIBITED AT THE ROYAL SCOTTISH ACADEMY.

1855. 'The Nettle Sting.'  
1857. 'Primitive Art.'  
1858. 'A Sketch of a Byre' (p. 26).  
'Portrait of a Child' (p. 26).  
1859. 'An Incident in the Time of  
the Covenanters.'  
1860. 'The Road to the Harvest  
Field.'  
'Neevie-Neevie, Nick Nack.'  
'The Woodland Path.'  
'A Gleam of Sunshine.'  
'Evening.'  
'The Two Friends.'  
'Craiglockhart Hill.'  
1861. 'Sea-shore Smugglers prepar-  
ing their Signal.'  
'Barley Field—Evening—  
Reapers leaving.'  
'Woodland—Autumn.'  
'Mid wood shade, Where  
scarce a sunbeam wanders  
through the gloom.'  
1862. 'Fra Angelico' (p. 6).  
'Pathway through the Wood.'  
'Autumn.'  
'Harvest Time.'  
'A Spring in the Wood.'  
'On the Fife Coast.'  
'Homewards.'  
1863. 'In the Highlands.'  
'Ravensraig.'  
'Stormy.'  
'On the Hillside.'  
1864. 'Twilight after Rain.'  
'On the Almond, Perthshire.'  
1865. 'Ruins of other Times.'  
1866. 'Evening.'  
'Culloden Moor.'  
1868. 'Along the Cliffs.'  
1870. 'On the Way to the Cattle  
Tryst.'  
1872. 'A Hilly Road.'  
'On the Moor.'  
1873. 'The Mountain Torrent.'  
1875. 'Our Northern Walls' (p. 13).

### WORKS EXHIBITED AT THE ROYAL ACADEMY.

1866. 'A Spate in the Highlands' (p. 12).  
"While tumbling down, the streams come down,  
And our free bank to brae."—*Illegible*.  
1867. 'O'er Moor and Moss.'  
"When in the crimson cloud of eve  
The lingering light decays."  
1868. 'Bowman's Pass—Balmoral  
Forest.' (Painted by Her  
Majesty's Command).  
1869. 'Autumnal Showers.'  
'On the Way to the Cattle  
Tryst.'  
1870. 'Afternoon Clouds.'  
'Among the Hills.'  
1871. 'A Rainy Day' (p. 22).  
'A Bridle Path' (pp. 4 and 17).  
1872. 'Homewards' (pp. 6 and 22).  
'The Cradle of the Sea Bird.'  
1873. 'Wind.'  
'The Restless Sea.'  
'A Highland Croft' (p. 23).  
1874. 'Our Northern Walls' (p. 13).  
'The Misty Mountain-Top.'  
1875. 'Highland Pasturage.'  
'Crossing the Moor.'  
'Twilight.'  
1876. 'Moorland Rovers' (p. 26).  
1877. 'A Glimpse of Sunshine.'  
'The Gently Heaving Tide'  
(p. 21).  
1878. 'Wandering Shadows.'  
'Gusty Weather.'  
1879. 'Cloudland and Moor.'  
'The Sea-Bird's Resting-Place.'  
'Where Deep Seas Moan.'  
1880. 'A Highland Drove.'  
'Eventide' (pp. 16 and 24).  
1881. 'A Mountain Road.'  
'A Pleasant Pasture.'  
'A Sunny Day.'  
1882. 'The Inflowing Tide.'  
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'Homewards.' (Diploma work,  
p. 11).  
1883. 'A Quiet Noon.'  
'A Lonely Shore.'  
1884. 'Dawn.'  
'Sea Mist.'  
1885. 'Evening.'  
"Ribbed and paled in with  
rocks unscalable and roar-  
ing waters."—*Cymbeline*.  
(Extra Plate herein.)  
1886. 'Passing Showers.'  
'Sea-Girt Crags' (p. 20).  
'Across the Moor.'  
'Ramblers.'  
1887. 'An Easterly Breeze' (pp. 2  
and 3).  
'The Fowlers' Crag.'  
1888. 'A Norfolk River' (pp. 18 and  
'Driven by the Wind.' [28].  
1889. "The mist wreath has the  
mountain crest, The stag  
his lair, the crue her nest,  
etc." (p. 27).  
"Where wild waves lap, there  
dwell broad-winged birds.  
In sweet societies and  
silvery bands" (p. 5).  
1890. 'Departing Day.'  
"The mist-robed mountain-tops  
Crowned with the glory of the setting sun."  
'Low Tide' (p. 15).  
1891. 'Morning Mists' (p. 25).  
'Evening.'  
1892. 'Sea-worn Rocks.'  
(Extra Plate herein & p. 9.)  
'Sunshine and Shower.'  
1893. 'Summer Mists.'  
1894. 'The Head of the Loch' (p. 1).  
1895. 'The Sea will Ebb and Flow'  
(p. 7).  
1896. 'The Close of Day.'  
"From beetling sea-crags  
where the gannet builds."  
1897. 'Evening—Crossing the  
Stream' (p. 19).  
"Where nought is heard  
but lashing waves and sea-  
birds' cry."  
1898. 'The Road across the Moor.'  
'Moorland Quietude.'  
"The grass-crowned head-  
land of a rocky shore."  
"Lashed by the wild and  
wasteful ocean."  
1899. 'A Rising Tide.'  
'On the Dunes.'



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